

THE METROPOLITAN MUSEUM OF ART



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MODERN PAINTINGS

By French, Mexican and Other Artists

From the Collections of
SYRIE MAUGHAM
FREDERIC BECKMAN

and others



Exhibition
from Monday, January 31st
to time of sale

Public Auction Sale
Friday evening, February 4
at 8 P.M.

KENDE GALLERIES INC.

119-121 WEST 57TH STREET, NEW YORK 19

1949

NUMBER 343

ON PUBLIC EXHIBITION FROM MONDAY, JANUARY 31
WEEK DAYS 10-5.30 P.M.

MODERN PAINTINGS

By French, Mexican and Other Artists

Four Oil Paintings, One Drawing and a Bronze Relief by Renoir

An Early Chirico: "Self-Portrait 1913"

and examples by

BOLDINI • DEGAS • DAUMIER • CEZANNE • KLEE • UTRILLO

VLAMINCK • PISSARRO • KOKOSCHKA • HARTLEY • SIQUEIROS

KAHLO • ROMERO • MERIDA • COVARRUBIAS

Three Posters and One Drawing by Toulouse-Lautrec

From the Collections of

SYRIE MAUGHAM, New York City

FREDERIC BECKMAN, Skillman, New Jersey

And Other Owners

To Be Sold by Their Order

FRIDAY EVENING, FEBRUARY 4, AT 8 P.M.

KENDE GALLERIES INC.

SHIRLEY FALCKE, President

HERBERT A. KENDE, Vice President

119-121 WEST 57TH STREET, NEW YORK 19

PLAZA 7-1248

1949

THE KENDE GALLERIES, INC.

will execute your bids without charge, in competition with those present at the sale, if you are unable to attend in person. Send your bids by mail, telephone or telegraph.

PRICED CATALOGUES

A priced copy of this catalogue may be obtained for one dollar for each session of the sale, plus the cost of this catalogue.

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The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale means the Kende Galleries, Inc.
2. The Galleries have in good faith catalogued and described the property to be sold, but they do not represent or warrant the correctness of description, genuineness, authenticity or condition of said property.
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4. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for a single article even though more than one article is included under a numbered item in the catalogue. If, however, the articles under any one numbered item are designated as a "Lot" then bids are to be for the lot irrespective of the number of articles described in such item.
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 13. The Galleries, subject to these Conditions of Sale and to such terms and conditions as they may prescribe but without charge for their services, will undertake to make bids for responsible parties approved by them. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. If bids are to be made on several articles listed as one item in the catalogue, the request should state the amount to be bid on each article, unless the item contains the notation "Lot", in which case the request should state the amount to be bid "For the Lot". The Galleries reserve the right to decline to undertake to make such bids.
 14. The records of the Galleries are in all cases to be considered final.

The Galleries will facilitate the employment of carriers and packers by purchasers, but will not be responsible for the acts of such carriers or packers in any respect whatsoever.
 16. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

Sales conducted by H. A. Kende and T. J. Muldoon.

KENDE GALLERIES, INC.

SHIRLEY FALCKE
President

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Vice-President

119-121 WEST 57TH STREET, NEW YORK 19
PLAZA 7-1248

CABLE ADDRESS: KENDARTGAL, NEW YORK

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Your attention is invited to the Conditions of Sale on Pages 3 and 4
of this Catalogue.

EVENING SESSION

FRIDAY, FEBRUARY 4TH, 1949, AT 8 P.M.

..... Catalogue Numbers 1 to 54 Inclusive

HENRI DE TOULOUSE-LAUTREC

French: 1864-1901

1. MAY MILTON: *Colored Lithographic Poster*
Delteil No. 356. Fine proof showing May Milton dancing in a white dress. Proof bearing artist's monogram signature. Edition limited. Mounted on linen. (*N. Y. Private Collector*)

HENRI DE TOULOUSE-LAUTREC

French: 1864-1901

2. L'AUBE-REVUE ILLUSTREE: *Colored Lithograph*
Delteil No. 363. Fine proof bearing the artist's monogram signature. Only state. Edition limited. Very rare. Mounted on linen. (*N. Y. Private Collector*)

HENRI DE TOULOUSE-LAUTREC

French: 1864-1901

3. MAY BELFORT: *Colored Lithograph*
Delteil No. 119. Brilliant impression bearing the artist's monogram signature. Edition limited; stone destroyed. Mounted on linen. (*N. Y. Private Collector*)

CARLOS MERIDA

Mexican: b. 1893

4. CARNIVAL FIGURES: *Pair Watercolors*

Man and woman in black, orange and yellow tunics; and figures of a devil and skeleton. Both signed in pencil by the artist. (*Maugham*)

15¾ x 11¾ inches

Note: Carlos Merida studied art in Paris with Anglada and Modigliani. His paintings, based on folklore, put into play abstract and surrealist elements in the early South American tradition. In 1928, in cooperation with Carlos Orozco Romero, he founded the Modern Mexican Art Gallery.

ERNST WILHELM NAY

German: b. 1902

5. WOMAN IN SATURNIAN DESTINY: *Gouache*

Abstraction in vivid greens, blue, brown and rose, suggesting a woman reclining upon a couch. Signed at upper right *Nay*. (*N. Y. Private Collector*)

9 x 13½ inches

Note: Ernst Wilhelm Nay received the State prize in Rome in 1931-32. He was forbidden to exhibit under the Nazi regime; he worked under Edward Munch, was active in France, and is now highly regarded and exhibits all over Germany.

AUGUSTE RODIN

French: 1840-1917

6. FEMME NUE: *Pencil and Wash Drawing*

Foreshortened view of a young woman with long dark hair, lying upon her left side, her right arm raised high in the air. Signed with initials at lower right. (*N. Y. Private Collector*)

15¼ x 11½ inches

MARIA IZQUIERDO

Mexican: b. 1906

7. CIRCUS TENTS AND HORSES: *Gouache*

In the left foreground are three recumbent horses with rose, blue and yellow blankets around them; to the right is a standing figure of a horse, with circus tents behind. Signed and dated at lower left *M. Izquierdo*, 40. (*Maugham*)

16¼ x 21 inches

ANDRE DERAIN

French: b. 1880

8. TETE DE FEMME: *Sepia and India Ink Wash Drawing*
Elongated head of a woman with straight black hair, the face turned to half right on her thin neck; her expression is stern with eyes looking to right. Signed at lower left *Derain*. $20\frac{1}{2} \times 15\frac{1}{2}$ inches

GIORGIO DE CHIRICO

Italian: b. 1888

9. COMPOSITION WITH BASILICA
In the foreground, casting a heavy brown shadow, is a truncated pier, before a courtyard with a white and a larger red ball near the entrance; in the distance a basilica with arcade and red roof having tapering red columns above; to the right a prism-cut red, green, and yellow stone; green sky with yellow showing at the horizon. Signed at lower left *G. de Chirico*. *Panel: 7 x 5 inches*
A label on the back of the panel also bears the artist's signature and the number 89.

AUGUSTE RODIN

French: 1840-1917

10. NUDE: *Pencil and Wash Drawing*
A young woman with her body curved to the left, her arms crossed above her head; braced upon one foot, the other slightly raised. Signed at lower right, *Aug. Rodin*. (If the sketch were turned sideways, it would appear to be a young woman reclining.) (*N. Y. Private Collector*) $15\frac{3}{4} \times 11$ inches

FEDERICO CANTU

Mexican: b. 1908

11. RUNNING UNICORN: *Wash Drawing*
Charging figure with head turned back to left; signed and dated at lower right *Federico Cantu, '36. (Maugham)* $19\frac{1}{4} \times 25\frac{1}{4}$ inches

ERNST WILHELM NAY

German: b. 1902

12. TWO WOMEN BEFORE A MIRROR: *Gouache*

An abstraction in brilliant hues, red, blue, green and brown predominating, depicting two women arranging their hair before a mirror, the one at right seated in a chair. Signed at lower right *Nay, '46*.

10 $\frac{5}{8}$ x 6 $\frac{7}{8}$ inches

See note to No. 5.

JEAN LOUIS FORAIN

French: 1852-1931

13. APRES LE BAIN: *Black and White Sketch*

Standing figure of a nude woman, her back to the observer, bending over as she dries her hair; in a bedroom with bed to right and chair opposite. (*New York Private Collector*)

28 $\frac{3}{4}$ x 23 $\frac{3}{4}$ inches

From the Galerie Drouant-David, Paris

AUGUSTE RODIN

French: 1840-1917

14. DANSEUSE ORIENTALE: *Pencil and Wash Drawing*

A Siamese girl in diaphanous henna costume, dancing with her arms gracefully extended, her head turned to the observer. Signed at lower right *A. Rodin*. (*N. Y. Private Collector*)

21 $\frac{1}{4}$ x 15 $\frac{3}{4}$ inches

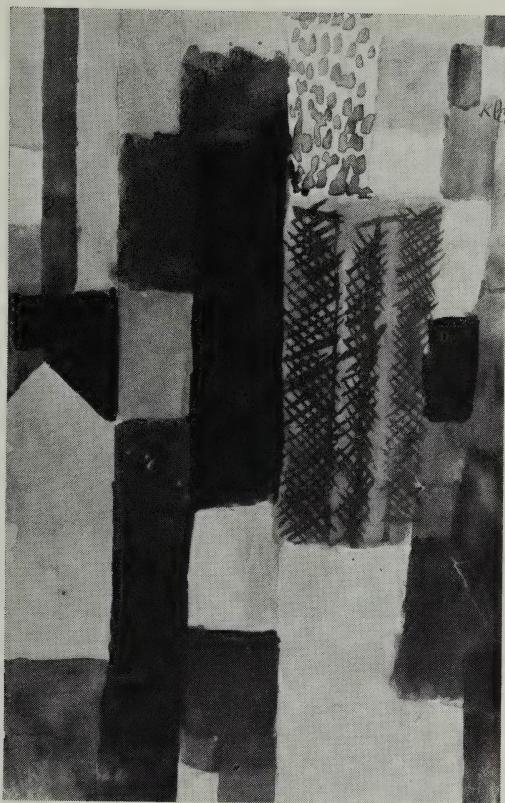
PAUL CEZANNE

French: 1839-1906

15. L'ARBRE: *Pencil Drawing*

A tree, bending from the left, its foliage partially screening a view of distant hills and a low wall in the foreground. (*Beckman*)

8 $\frac{1}{2}$ x 9 $\frac{3}{4}$ inches



[NUMBER 16]

PAUL KLEE

Swiss-German: 1879-1940

16. GEOMETRICAL ABSTRACTION: *Watercolor*

Composition of rectangular forms in orange, yellow, brick red, brown and black suggesting clustered chimneys, one spotted in green, another filled with brown hatching; above is a glimpse of ultramarine blue sky. Signed at upper right, *Klee*, and dated below, 1915. [No.] 131. (*N. Y. Private Collector*)

8 x 5 inches

[See Illustration]



[NUMBER 17]

PIERRE-AUGUSTE RENOIR

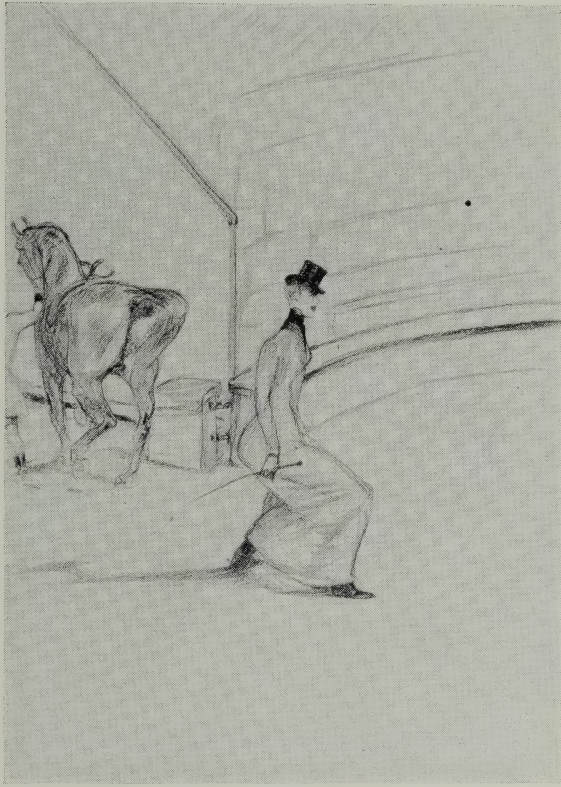
French: 1841-1919

17. THE CROQUET PLAYERS: *Sanguine Drawing*
 A group of women playing croquet; to the left are two players, standing and waiting their turn, while in the centre, a woman with mallet in hand bends forward to pick up a ball; behind her to the right, another player striking the ball. Signed at lower right with initial *R*.

20½ x 18¼ inches

Note: The central figure, that of the woman bending to pick up the ball, appears in a painting executed by Renoir in 1892, *Le Croquet*, which is illustrated in *Renoir* (préface d'Octave Mirbeau) Bernheim-Jeune, Editeurs, Paris, 1913, plate opposite p. 38.

[See Illustration]



[NUMBER 18]

HENRI DE TOULOUSE-LAUTREC

French: 1864-1901

18. AU CIRQUE — LE SALUT: *Crayon Drawing*
 An equestrienne in long riding habit and holding a whip, turns to acknowledge applause, as her horse is led out of the ring to the left; tiered rows of seats in the background. Signed in pencil with the artist's monogram at upper right; monogram stamp in red at lower right.
(Beckman) 12¾ x 9¾ inches

From M. Knoedler & Co., Inc., New York

Exhibited at the Museum of Modern Art, New York

[See Illustration]

IGNACE HENRI FANTIN-LATOURE

French: 1836-1904

19. CONVERSATION SACRE

In a wooded grove darkened by the trees are seated three women in conversation; one of them is holding a nude infant in her lap; in the foreground a woman sits in profile silhouetted against the group of two women and child behind her. Signed at lower right *Fantin*.

8¾ x 10⅝ inches

CARLOS OROZCO ROMERO

Mexican: b. 1898

20. LA ESPERA: *Gouache*

Figure of a dark-haired young girl with slanted eyes and sharply pointed chin, resting against the window casement on a balcony; she wears a pink dress; the shadows are in blue and gray. Signed and dated at lower right *C. O. Romero, 1940. (Maugham)*

20 x 17 inches

Note: Carlos O. Romero began his artistic career as a caricaturist and later studied art in Spain and France. In 1928 he became founder and director, in cooperation with Carlos Merida, of the Modern Mexican Art Gallery.

CARLOS MERIDA

Mexican: b. 1893

21. HORSES AND CACTUS: *Gouache*

To the right are two small horses, one rose-colored, the other gray, nearby are two cactus plants, russet background. Signed and dated at lower left *Carlos Merida, 1931. (Maugham)*

9 x 10¾ inches

See note to No. 4.

CARLOS OROZCO ROMERO

Mexican: b. 1898

22. LADY IN PINK HAT: *Gouache and Collage*

Waist-length portrait of a young woman in brimmed hat with shoulder veil, her head is in three-quarters profile to left and she is wearing a striped white dress with scalloped edge; blue background; signed and dated at lower right *C. O. Romero, 1940. (Maugham)*

34 x 23½ inches

See note to No. 20.



[NUMBER 23]

PIERRE-AUGUSTE RENOIR

French: 1841-1919

23. BUSTE DE FEMME

Bust-length figure of a young woman with light brown hair parted in the middle, her breast and shoulders bare save for a thin-strapped tunic; against a green and brown background, rosy flesh tints. Signed at lower right with the initial *R.* 7 $\frac{1}{8}$ x 5 $\frac{7}{8}$ inches

[See Illustration]

MANUEL ECHAURI

Mexican Contemporary

24. TACUBAYA LANDSCAPE: *Gouache*

In the foreground an embankment with deep cracks, partly cutting off the view of a group of buildings to the right, in the background pine trees and telegraph poles. Signed at lower left *M. Echauri, 1939.* (Maugham) 9 x 12½ inches

DR. ATL (GERARDO MURILLO)

Mexican: b. 1877

25. IZTACCIHUATL MOUNTAIN

A rolling landscape with rocky crags, with a snow-capped mountain behind; deep blue sky. Signed and dated at lower right *Dr. Atl, 1926.* (Maugham) *Composition Board: 15½ x 23¼ inches*

Note: Dr. Atl, one of the early instigators of the modern Mexican renaissance in art, has been a profound influence among the younger generation. He is primarily a landscape painter; examples of his work are rare.

MARIA IZQUIERDO

Mexican: b. 1906

26. HORSES DRINKING: *Gouache*

Three sorrel horses in various projections, standing in a pool of water with heads lowered as they drink; against a mountain background with brilliant sunset sky above. Signed and dated at lower left *M. Izquierdo, '40.* (Maugham) 13¾ x 17½ inches

GIORGIO DE CHIRICO

Italian: b. 1888

27. ATHLETE AND HORSE ON A SEASHORE: *Gouache*

A muscular young man, nude except for the white loin cloth, his henna mantle in his right hand, standing upon the seashore, a white horse in profile to the right behind him; at the right two fragments of a fluted column. Rolling ultramarine waves and a vast expanse of gray sky beyond. Signed at lower right *G. de Chirico.* (N. Y. Private Collector) 16 x 20 inches



[NUMBER 28]

PIERRE-AUGUSTE RENOIR

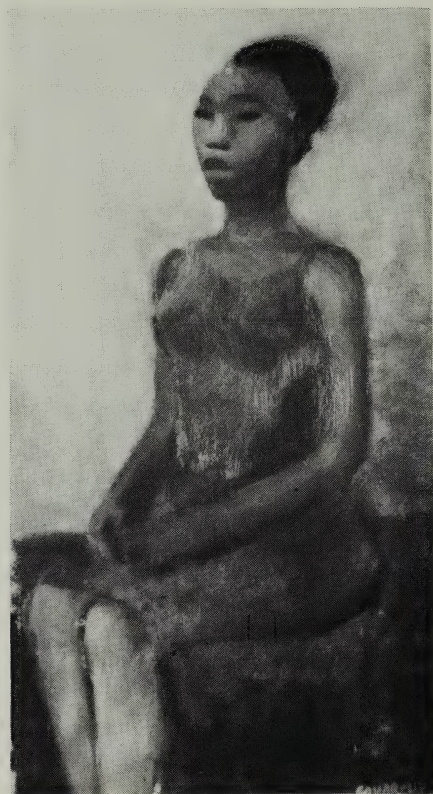
French: 1841-1916

28. PAYSAGE, 1906

A lone poplar at the edge of a sandy road bordered with low shrubbery, with a corner of a white-painted barn to the left, all before a broad meadowland with rolling hills to the distance, beneath a cloudy blue sky. Signed at lower right *Renoir*. 5 3/16 x 6 15/16 inches

Illustrated in *L'Atelier de Renoir*, Ed. Bernheim-Jeune, (Paris 1931), Vol. 1, Pl. 98, No. 319.

[See Illustration]



[NUMBER 29]

MIGUEL COVARRUBIAS

Mexican: b. 1904

29. JULY

Seated figure of young negro girl in tight-fitting red dress; blue background. Signed at lower right *Covarrubias*. (*Maugham*)

Cardboard: 15 $\frac{7}{8}$ x 8 $\frac{1}{2}$ inches

Note: An important example of the artist's style in oils.

[See Illustration]

MAURICE DE VLAMINCK

French: b. 1876

30. VASE DE FLEURS

A bulbous brown pitcher with loop handle, crowded with a profusion of scarlet, blue and white asters, on a red-brown table, against a steel blue background. Signed *Vlaminck* at lower left.

Purchased from artist.

18 1/16 x 14 15/16 inches



[NUMBER 31]

EDGAR HILAIRE GERMAIN DEGAS

French: 1834-1917

31. APRES LE BAIN, FEMME S'ESSUYANT: *Charcoal Drawing*
Nude figure of a woman, sitting on the edge of a bath tub and bending over as she dries her left foot with a towel. Stamped in red at lower left *Degas*.
On gray paper: 15½ x 21½ inches
2me Vente, Atelier Edgar Degas, Galerie Georges Petit, Paris, December, 1918, no. 315, illustrated in the catalogue.

[See Illustration]



[NUMBER 32]

GUSTAVE COURBET

French: 1819-1877

32. PAYSAGE VERNAL

A peaceful countryside in spring with a pond in the foreground before a light green meadow with trees and saplings, before a rocky embankment with clouded blue sky above. Signed at lower right *G. Courbet*.
12¾ x 15¾ inches

Collection of Gordon Onslow Ford, San Francisco, Calif.

[See Illustration]

CARLOS OROZCO ROMERO

Mexican: b. 1898

33. EL TORITO

Standing figure of a spotted red bull, against an impressionistic background with a cliff, a bear, and an arcade. Signed and dated at lower left *C. O. Romero, 1940. (Maugham)* 20 x 24 inches



[NUMBER 34]

FRIDA KAHLO

Mexican: b. 1910

34. SELF-PORTRAIT WITH PARROT

Head-and-shoulders portrait, a turban wound about her black hair, her head turned slightly to the right as she gazes toward the observer; upon her shoulder is perched a small green parrot. Background of thick green foliage with butterfly and caterpillars, with glimpses of blue sky between. Signed and dated at upper right *Frida Kahlo, '47*. (*Maugham*)

Board: 21½ x 17 inches

Note: Frida Kahlo is the wife of one of Mexico's foremost artists, Diego Rivera; her style reflects a sensitive realism coupled with expressionist and surrealist elements.

[See Illustration]



[NUMBER 35]

PAUL CEZANNE

French: 139-1906

35. PAYSAGE: *Study*

A grassy spot sheltered by the branches of a huge tree which frames the picture, before a grove of trees with rolling hills beyond. In dark green and brown tones.

$7\frac{3}{4} \times 11\frac{3}{8}$ inches

From Ambroise Vollard, Paris

[See Illustration]



[NUMBER 36]

MAURICE UTRILLO

French: b. 1883

36. RONCE-LES-BAINS (CHARENTE-INFÉRIEURE)

A sunlit sandy courtyard with the tiny figures of a man and a woman, hand-in-hand, walking towards a garden gate to the left; to the right stands a gabled church with large arched and shuttered window on the second story; the building itself is surrounded by flowers, and the clouded blue sky is partially obscured by the branches of the trees overhead. Signed and dated at right *Maurice Utrillo V*, 1936; inscribed at left *Roncé-Les-Bains (Charente-Inférieure) Marie Thérèse*. (N. Y. Private Collector)

19¾ x 24 inches

[See Illustration]

PIERRE-AUGUSTE RENOIR

French: 1841-1919

37. *COCO: Bronze Profile Relief Medallion*

Portrait of the artist's youngest son, Claude, portrayed in profile to left, his eye partially closed and with pursed lips; his straight, thick hair is cut in bangs and falls to his shoulder. Signed *Renoir* at lower right and numbered 7/30. Has stamp of bronze casters *C. Valsuani*; a *Cire perdue* cast. Mounted on polished oak stand. Executed in 1907. (*Westchester Private Collector*) *Diameter 9 inches*

Note: The original marble medallion of Coco from which the thirty bronze casts were made, was set in the fireplace of the dining room of Les Collettes at Cagnes, where the family lived. This medallion and a *Head of Coco* were the only two pieces of sculpture ever executed entirely by Renoir's own hands, done at a time when they were already partially crippled.

According to Aristide Maillol, sculptor and friend of Renoir, who watched him as he worked on the medallion, Renoir sculptured this medallion as if he were the first to have ever done sculpture of this kind.

Published by Hodebert, Paris and Flechtheim, Berlin.

Reproduced in *Burlington Magazine*, (December 1927).

Described and illustrated in J. Meier-Graefe, *Renoir* (Munich 1911), p. 152.

Described and illustrated in Paul Haesaerts, *Renoir Sculptor* (N. Y. 1947), pp. 19-20 and Plate III.

Another cast (No. 8) was sold in the Cassirer collection, Hess; Lucerne, Sept. 1, 1931.

[Illustrated on Opposite Page]



[NUMBER 37]

Coco: Bronze Medallion
by *Renoir*



[NUMBER 38]

CAMILLE PISSARRO

French: 1830-1903

38. PAYSAGE

A pasture with a shrub and thickly foliated dark green tree to the left, surrounded by green grass; to the right a field with one section dug up for planting, beside it a group of sparsely foliated saplings and in the distance a red-roofed house with sheds; clouded blue sky above. Signed at lower left in red *C. Pissarro*. 11 7/16 x 17 3/4 inches

Note: This landscape is an early work by Pissarro, and is believed to have been painted at Louveciennes, where the artist spent the first years of his married life. This would date the picture some time after 1868.

[See Illustration]



[NUMBER 39]

PIERRE-AUGUSTE RENOIR

French: 1841-1919

39. PECHES

Colorful peaches attractively arranged on an oval blue earthenware platter, centered on a white cloth; brown background. Signed at upper right *Renoir*. (*N. Y. Private Collector*) $9\frac{1}{4} \times 17\frac{3}{8}$ inches

Painted in Paris, 1908.

From E. Weyhe, New York.

Collection of Maurice Gangnat, Hotel Drouot, Paris, 1925, No. 102, and illustrated. A de luxe catalogue of the collection will be given to the purchaser.

Collection of Major Edward J. Bowes, New York, 1946.

[See Illustration]

HONORE DAUMIER

French: 1808-1879

40. CIRCUS DRUMMER

Standing figure of a clown in white pantaloons and pointed cap, in profile to right before a chair on which rests the drum he is beating, as he looks behind him. In grayish brown tones. $13\frac{1}{4} \times 6\frac{1}{2}$ inches

Note: A certificate by Edward Fuchs, dated Paris, May 6, 1939, will be given to the purchaser. It reads in parts as follows (translation): "The photographed painting, the *Circus Drummer*, . . . is in my opinion an original work by the hand of the painter Honoré Daumier. The picture shows all the characteristics known for Daumier. . . . Another reason for the authenticity is that the subject pictures one of the most cherished subjects of Daumier. Compare this figure with the most important figure of the famous watercolor *The Circus People*, which is in the Victoria and Albert Museum in London . . . and my book p. 256 and 328A. You can recognize from the repetitions and variations how much Daumier was involved with that motive. I will record this variation in the appendix to my book on Daumier."

From the Gallery Flechtheim, Berlin.

Collection of Coray-Stoop, Erlenbach, Switzerland.

From the Gallery Theodore Fischer, Lucerne, Switzerland.

[Illustrated on Opposite Page]



[NUMBER 40]

Circus Drummer
by *Daumier*

MAURICE UTRILLO

French: b. 1883

41. LE MOULIN DE LA GALETTE: *Gouache*

Walking down a hill beside a wall with garden beyond, are two small figures of women; at the foot of the hill are three other figures before a fence with a windmill in the background. With location *Montmartre* and signature *M. Utrillo V*, at lower left and lower right, respectively. (N. Y. Private Collector) 17 x 23½ inches

Compare with painting of same title in the Francis Carco collection, Paris, reproduced in Carco's *Maurice Utrillo et Son Oeuvre*, 1921.

HENRI FANTIN-LATOURE

French: 1836-1902

42. VASE OF PANSIES

An iridescent blue earthenware jar filled with velvety dark blue pansies and white asters, scattered blossoms at the base on a table; shaded neutral brown background. Signed at lower left *Fantin*. (Rogers) 18⅞ x 13 inches

Collection of Mme. Marguerite Namara-Guy Bolton, New York, 1926.
Collection of Major Edward J. Bowes, 1946.

DAVID ALFARO-SIQUEIROS

Mexican: b. 1898

43. WEEPING BOY

Large head of a boy with features contorted as he weeps, his head bent forward and resting on a cloth which he supports in his left hand. Dark brown tones. Signed and dated at lower right *Siqueiros, 1935*. (N. Y. Private Collector) Oil on Masonite: 35½ x 27½ inches

MAURICE DE VLAMINCK

French: b. 1876

44. AVANT L'ORAGE

A rural landscape with a grove of trees, barren of leaves, to the left, at the edge of a yellow and white-streaked sandy road down which a farm woman is walking; on either side are farm buildings and barns, beneath a threatening gray and blue sky which casts an unearthly glow over the countryside. Signed at lower left. 19 x 23¾ inches
Purchased from the artist.



[NUMBER 45]

MARSDEN HARTLEY

American: b. 1878

45. THE BIRD OF PARADISE: FLOWER No. 1

The brilliant burnt orange petals of the blossom, with large green leaves, lying upon white paper into which the stem is folded at right, upon a shaded brick red ground. Signed at lower left *Marsden Hartley*, (*Beckman*)

19½ x 24 inches
and inscribed on back of stretcher *Bird of Paradise Flower No. 1.*

[See Illustration]



[NUMBER 46]

JULES PASCIN

American: 1885-1930

46. SOUVENIR DE MARSEILLES: SCENE AU CABARET OU
LE NEGRE DISCUTE

To the left a negro, standing before a table at which a man and woman are seated, discourses excitedly with them, while behind and above them a ballet scene with dancing figures and horses takes place on a columniated stage; to the right of the composition are groups of women, and a fat man with wine glass, seated at other tables in the cabaret. Signed at lower right *Pascin*; above signature is the Estate stamp *Atelier Pascin*. (*N. Y. Private Collector*)

Cardboard: 22¾ x 28 inches

Painted in 1927.

[See Illustration]



[NUMBER 47]

OSKAR KOKOSCHKA

Austrian: b. 1886

47. SANTA MARGHERITA

View of a harbor filled with shipping, small boats moored in the foreground, the larger vessels at left and right, At lower right are figures on the quay and working on the boats. In the left distance are the buildings of a town before rising hills and a rainbow-tinted sky. Signed at lower left with initials.

28 x 35 inches

Painted about 1930.

Exhibited at the Arts Club, Chicago, 1941.

Recorded in Edith Hoffman, *Kokoschka, Life and Work*, (London 1947), No. 241.

[See Illustration]

GIORGIO DE CHIRICO

Italian: b. 1888

48. SELF-PORTRAIT, 1913

On a raised platform, an arrangement of objects comprising a scroll (symbolizing the Scroll of Life), an egg (the beginning of life), and, in the foreground, at an oblique angle, a cast of a man's and of a woman's foot, all casting deep shadows; to the left on a wall is affixed the cross of St. Andrew, with two rust red factory chimneys in the background; against a deep green sky fading to yellow at the horizon. Signed at upper left *G. de Chirico*; also has signature on stretcher. (*N. Y. Private Collector*) 32 x 21¼ inches

From Galerie Paul Guillaume, Paris.

Collection of Gordon Onslow Ford, San Francisco, Calif.

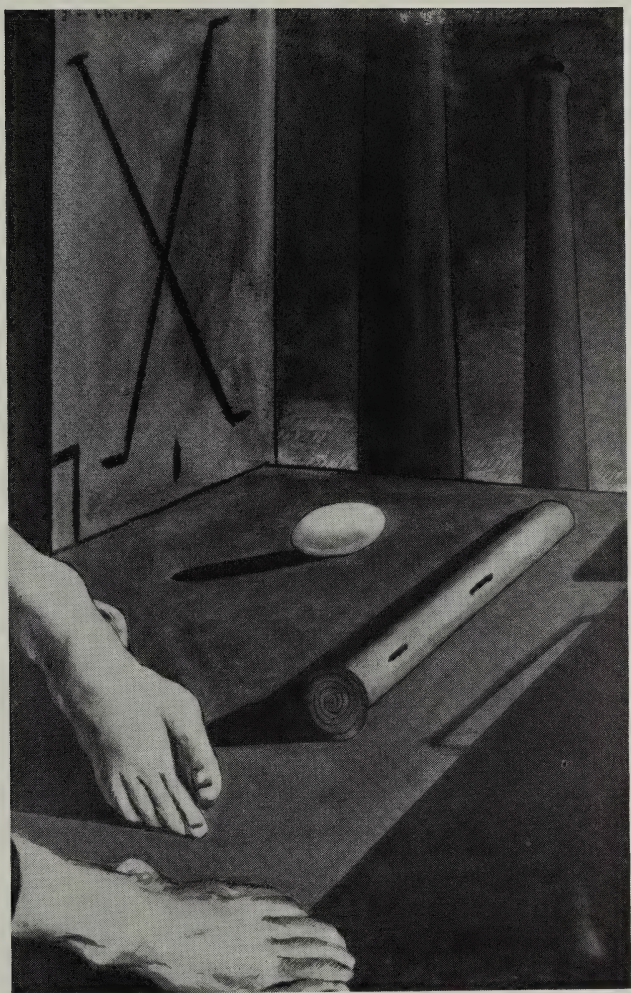
Exhibited at the Museum of Modern Art, New York.

Exhibited at the Art of This Century Gallery, New York.

Described in Robert Melville, "The Visitation—1911-1917," *London Bulletin*, (June 1940), pp. 7-8.

Described and illustrated in James Thrall Soby, *The Early Chirico* (N. Y. 1941), pp. 30-31, Plate 9.

[Illustrated on Opposite Page]



[NUMBER 48]

Self Portrait, 1913
by *Chirico*



[NUMBER 49]

MAURICE UTRILLO

French: b. 1883

49. LA PLACE DU TERTRE (MONTMARTRE)

A narrow street, deserted save for the two tiny figures walking into the distance; to the left, an intersection and stucco buildings, with a row of houses having wine shops and a *pâtisserie* on the opposite side. Signed at lower right *Maurice Utrillo V.* (N. Y. Private Collector)

Cardboard mounted on panel: 18 x 14 inches

Note: A painting of Utrillo's early period, the so-called White Period, which dates some time before 1914.

Compare the painting by Utrillo, entitled *Place du Tertre*, in the National Gallery, Millbank, depicting the same location, but from another angle.

[See Illustration]



[NUMBER 50]

PIERRE-AUGUSTE RENOIR

French: 1841-1919

50. ENVIRONS DE CAGNES

Trees in rich autumn foliage by the side of a vivid blue lake with foothills in the background; a feminine figure in red blouse, white skirt and yellow cap is seated in a clearing in the right foreground facing the lake. Signed at lower left *Renoir*. (*N. Y. Private Collector*)

18½ x 21¾ inches

From Ambroise Vollard, Paris

From Etienne Bignou, Inc., New York.

From Carroll Carstairs, New York.

Collection of Major Edward J. Bowes, New York, 1946.

[See Illustration]



[NUMBER 51]

MAURICE DE VLAMINCK

French: b. 1876

51. FIELD OF WHEAT

A golden wheat field dominates a landscape, at the right a ploughed field, with red-roofed white farm buildings enclosed by a white fence, in the background; beyond are green trees bordering a stream below a rising hill. Signed at lower right *Vlaminck*. (*N. Y. Private Collector*)

25 $\frac{3}{4}$ x 36 $\frac{1}{4}$ inches

Collection of Mrs. Harry Payne Whitney, New York, 1942.

Collection of Major Edward J. Bowes, New York, 1946.

[See Illustration]



[NUMBER 52]

JESUS GUERRERO GALVAN

Mexican: b. 1910

52. THE PINK MADONNA

A barefooted young woman in short-sleeved pink dress, a bluish white shawl covering her head, her right hand carried to her breast, seated gazing pensively down to the left, in the foreground of a desert landscape with dark red rockery at left and right. Her head is outlined before bright clouds in a somber sky. Signed at lower left *Guerrero Galvan* and dated 1942. (*Beckman*) 30 x 29 inches

Note: Jesus Guerrero Galvan, although not too well known in this country, is one of Mexico's leading mural painters, and parallel in importance to Rivera, Orozco, and Siqueiros. Although his early years were spent in the United States, he returned to Guadalajara in 1922, later going to Mexico City where he became a teacher of art. The turning point of his career came in 1933, when he decided to devote his efforts to mural painting. His decorations for the two schools in Colonia de los Alamos and Colonia Portales have won him a lasting place in the annals of Mexican art. Of equal fame are his theatrical designs for *Quetzalma* (1934) and the *Ballet Maya* (1935).

[See Illustration]



[NUMBER 53]

JEAN BOLDINI

Italian: 1845-1931

53. SPRINGTIME

A young mother in gray, holding a laughing child, is standing at the edge of a vegetable garden where a man is seen working. Fruit trees shade the garden, and red poppies grow at the edge near the foreground. Another child is seated in the grass at left, near a chair, with a poodle sitting nearby. Signed, and dated '72.

Panel: 26½ x 21½ inches

Collection of Ogden L. Mills, New York, 1938.

[See Illustration]



[NUMBER 54]

VALENTIN DE ZUBIAURRE

Spanish: b. 1879

54. THE PARDONS OF ST. ANNE

In the foreground, before a lace-covered table set with lighted candlesticks and religious statuette under glass cloche, are two aged peasant women, holding platters of wafers; they are dressed in black and their heads are wrapped in greenish white kerchiefs. Behind them, in the distance, a religious procession marches past a church. Signed at lower right *Valentin de Zubiaurre*. (*N. Y. Private Collector*)

35¾ x 40 inches

Note: Valentin de Zubiaurre is one of the most important of the modern regional painters of Spain. His canvases are typical of *Guernica*, in combination with a certain objectivity and interest in details reminiscent of the early Flemish masters. Particularly characteristic of his work are broad contrasts of colors, an interest in objects, and a peaceful atmosphere, all of which he has portrayed in this painting, a famous religious festival of the area which Zubiaurre used as an inspiration many times.

[See Illustration]

[END OF SALE]

